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(Number 332.)

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The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M. F.			M. F.	
141. Absent Minded, Ethiopian farce, 1 act.....	3	1	124. Deaf as a Post, Ethiopian sketch.....	2	
73. African Box, burlesque, 2 scenes... 5			111. Deeds of Darkness, Ethiopian extravaganza, 1 act.....	6	1
107. Africanus Bluebeard, musical Ethiopian burlesque, 1 scene.....	6	2	139. Desperate Situation (A), farce, 1 sc. 5	2	
113. Ambition, farce, 2 scenes.....	7		50. Draft (The), sketch, 2 scenes.....	6	
133. Awful Plot (An) Ethiopian farce, 1a. 3	1		64. Dutchman's Ghost, 1 scene.....	4	1
43. Baby Elephant, sketch, 2 scenes....	7	1	95. Dutch Justice, laughable sketch, 1 scene.....	11	
42. Bad Whiskey, Irish sketch, 1 scene. 2	1		67. Editor's Troubles, farce, 1 scene... 6		
79. Barney's Courtship, musical interlude, 1 act.....	1	2	4. Eh? What is it? sketch.....	4	1
40. Big Mistake, sketch, 1 scene.....	4		136. Election Day, Ethiopian farce, 2 sc. 6	1	
6. Black Chap from Whitechapel, Negro piece.....	4		98. Elopement (The), farce, 2 scenes....	4	1
10. Black Chemist, sketch, 1 scene... 3			52. Excise Trials, sketch, 1 scene.....	10	1
11. Black-Ey'd William, sketch, 2 scenes 4	1		25. Fellow that Looks like Me, interlude, 1 scene.....	2	1
146. Black Forrest (The), Ethiopian farce, 1 act.....	2	1	88. First Night (The), Dutch farce, 1 act 4	2	
110. Black Magician (De), Ethiopian comicality.....	4	2	51. Fisherman's Luck, sketch, 1 scene. 2		
126. Black Statue (The), Negro farce....	4	2	152. Fun in a Cooper's Shop, Ethiopian sketch.....	6	
127. Blinks and Jinks, Ethiopian sketch. 3	1		106. Gambrinus, King of Lager Beer, Ethiopian burlesque, 2 scenes....	8	1
128. Bobolino, the Black Bandit, Ethiopian musical farce, 1 act.....	2	1	83. German Emigrant (The), sketch, 1 sc. 2	2	
120. Body Snatchers (The), Negro sketch, 2 scenes.....	3	1	77. Getting Square on the Call Boy, sketch, 1 scene.....	3	
78. Bogus Indian, sketch, 4 scenes.....	5	2	17. Ghost (The), Sketch, 1 act.....	2	
89. Bogus Talking Machine (The), farce, 1 scene.....	4		58. Ghost in a Pawn Shop, sketch, 1 sc. 4		
24. Bruised and Cured, sketch, 1 scene. 2			31. Glycerine Oil, sketch, 2 scenes.....	3	
108. Charge of the Hash Brigade, comic Irish musical sketch.....	2	2	20. Going for the Cup, interlude.....	4	
143. Christmas Eve in the South, Ethiopian farce, 1 act.....	6	2	82. Good Night's Rest, sketch, 1 scene. 3		
35. Coal Heaver's Revenge, Negro sketch. 1 scene.....	6		130. Go and get Tight, Ethiopian sketch, 1 scene.....	6	
112. Coming Man (The), Ethiopian sketch. 2 scenes.....	3	1	86. Gripsack, sketch, 1 scene.....	3	
41. Cremation, sketch, 2 scenes.....	8	1	70. Guide to the Stage, sketch.....	3	
144. Crowded Hotel (The), sketch, 1 sc. 4	1		61. Happy Couple, 1 scene.....	2	1
140. Cupid's Frolics, sketch, 1 scene....	5	1	142. Happy Uncle Rufus, Ethiopian musical sketch, 1 scene.....	1	1
12. Daguerreotypes, sketch, 1 scene....	3		23. Hard Times, extravaganza, 1 scene. 5	1	
53. Damon and Pythias, burlesque, 2 sc. 5	1		118. Helen's Funny Babies, burlesque, 1 act.....	6	
63. Darkey's Stratagem, sketch, 1 scene 3	1		3. Hemmed In. sketch.....	3	1
131. Darkey Sleep Walker (The), Ethiopian sketch, 1 scene.....	3	1	48. High Jack, the Heeler, sketch, 1 sc. 6		
			68. Hippotheatron, sketch.....	9	
			150. How to Pay the Rent, farce, 1 scene 6		
			71. In and Out, sketch, 1 scene.....	2	
			123. Intelligence Office (The), Ethiopian sketch, 1 scene.....	2	1

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A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—
ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE
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THE STAGE BUSINESS.



NEW YORK:
DE WITT, PUBLISHER,
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(1884)

CAST OF CHARACTERS.

HENRY ASTON.
HAROLD GWYNNE.
ELLEN MARSTON.

P 5635
7-9 F911

TIME OF PLAYING—TWENTY-FIVE MINUTES.

SCENERY.

SCENE—A well-furnished apartment. Entrances R. and L. Window in Flat.

COSTUMES.

Henry Aston and *Harold Gwynne*—gentlemen's modern style. *Ellen Marston*—rich, but not showy, attire.


PROPERTIES.

Work-basket and work for *Ellen*; letter in work-basket; letter for *Henry*.

STAGE DIRECTIONS.

R. means Right of Stage, facing the Audience; L. Left; C. Centre; R. C. Right of Centre; L. C. Left of Centre. D. F. Door in the Flat, or Scene running across the back of the Stage; C. D. F. Centre Door in the Flat; R. D. F. Right Door in the Flat; L. D. F. Left Door in the Flat; R. D. Right Door; L. D. Left Door: 1 E. First Entrance; 2 E. Second Entrance; U. E. Upper Entrance; 1, 2 or 3 G. First, Second or Third Groove.

R.	R. C.	C.	L. C.	L.
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 The reader is supposed to be upon the stage facing the audience.

LOVED AND LOST.

SCENE.—*A well-furnished Apartment. Entrances R. and L. Window in flat.*

ELLEN *seated at work at table*; HAROLD *standing near*.

HAROLD. I have lived a very lonely, weary life, Ellen. I long for peace and quiet. Will you cruelly turn me out into the noisy, quarrelsome world again? Oh, I promise to love you sincerely and truly as long as I live. I will myself be your servant, and save you from the slightest trouble, if you will only give me the light of your presence. Do not deny me hastily, for my whole future depends on your answer.

ELLEN. I am very sorry for this. Very sorry, Harold, because I had hoped that you would ever be my best and truest friend, but I am afraid that I shall now be deserted by you.

HAROLD. What, must you turn me away because I dreamed of a happiness so great as that of being your husband?

ELLEN. It cannot be. It cannot be. I am sorry that I cannot answer as you would wish, but it is not through selfishness or a disregard for your feelings: it is as much for your sake as for my own that I answer you—no.

HAROLD. Then it is mistaken kindness. Whether is it better, to remain for ever by your side, with the right to be there, or to go now heartbroken and cheerless into a desolate world? Oh! Ellen, some devil has tempted you to my disadvantage with a false conclusion. Let truth and love avert its influence. Tell me what were these whisperings, and I will prove that they are as false and hollow as their source.

ELLEN. Alas, Harold, my conclusion is founded on hard, stern fact—fact that I cannot forget while I have this bitter aching heart that continually reminds me of it. If I have to give you a cruel answer, it is in true kindness, and believe me I can pity you, for I have borne such a blow myself.

HAROLD. You?

ELLEN. Aye. I have loved—and this is my answer to you—I love another.

HAROLD. And you will marry him? I wish you joy.

ELLEN. Joy! The world is more black, and cheerless, and wearisome to me than, I pray, it will ever be to you. I love another, but

my love is lost—wasted: bestowed on one who has forgotten the gift.

HAROLD. The scoundrel—

ELLEN. Nay, I love him still.

HAROLD. Pardon me.

ELLEN. Oh, Harold, I would that you had loved some innocent girl that would have been like a sister to me as you have been like a brother. How dearly I would love her. You have seen me too frequently. If you travelled you might soon forget. New faces—

HAROLD. No, no; my experience of the world was not acquired yesterday. My heart has made its choice—it is your decision that will either give it new life or make it desolate.

ELLEN. Have I not already decided? Have I not told you I love another?

HAROLD. But will your life be wasted for him? Is he true? Come, tell me your story. By renewing your memory, you will be best able to gauge the respective merits of your misplaced affection, and the true, honest love I offer you.

ELLEN. I am afraid it will not alter my mind. My story is very simple. When my father died, he left us in such poor circumstances, that I was obliged to take a situation as governess. Then by chance I made the acquaintance of a gentleman—

HAROLD. (*Aside.*) A scoundrel!

ELLEN. Who was on a visit. His name was Henry Aston. We frequently met. He won my love, and I consented to marry him. When he left, he said he would immediately get his father's consent to our marriage, and that his mother would come and see me. Instead of that, scarcely a week after he left I received a letter from his mother, to inform me that her son wished to have no further communication with me, and enclosed were two or three cuttings from local papers, which spoke of the contemplated match between Henry Aston, Esq., of Aston Towers, and the Lady Alicia—something—I forget what now. At all events, he never wrote to me, he never came to see me, and soon after I was peremptorily deprived of my situation, through, I have no doubt, the influence of his family, and turned adrift; I have never seen or heard of him since. He is happy I suppose with his titled wife, and never thinks of me. Even if I had the opportunity, I am too proud to let him know I think of him.

HAROLD. And, because of this wretched piece of deception, are you going to waste all your life for such a heartless, worthless fellow?

ELLEN. Because you are willing to spoil your future, is that any reason why I, who love you as a dear brother, should consent to help you?

HAROLD. How?

ELLEN. By marrying you when I do not love you.

HAROLD. You will learn in time to do so.

ELLEN. If I thought so I would consent, but I know I shall love Henry while I live. I care too sincerely for you to risk your happiness.

HAROLD. Honestly now, and putting all sentiment on one side, you never hope to marry this Aston?

ELLEN. No. In fact I believe he is married.

HAROLD. Then you will never be aware of the death of the old passion till a new one is born. I am sure if you only rightly understood your heart, you would find you do not care for him at all. But you will surely awake to that fact some day, and then I shall be an

old man, grey-headed and broken down, not worth your slightest regard. Oh, Ellen, do not waste your life and mine on an altar of foolish sentimentalism. Soar above the promptings of a blighted heart, and listen to the dictates of your womanhood and good sense. Am I not a man you can trust?

ELLEN. With my life. I honor you, I respect you, I trust you—everything short of love.

HAROLD. Well then, I ask you earnestly and solemnly to become my wife, and I will require no more of you than your respect and confidence. I have too great a trust in you to fear that your mistaken love for this man will ever tempt you to wrong.

ELLEN. (*Tremulous.*) Oh! Harold, do not act rashly. If I consent, you will be responsible for my happiness.

HAROLD. I have no fear for that. You can ever trust me. Your love is dead, and that being gone, what higher feelings are there than respect and reverence? I have no fear for the future, and I am very hopeful, for interest, regard, and love are but steps. I believe in the golden time of peace that is coming.

ELLEN. May heaven grant it. (*They embrace.*) Leave me now, Harold, a little while. (*He kisses her fondly. Exit L.*)

ELLEN. Of his love there is no doubt; but oh! how different is the feeling with which I view my future now, to that—but away! I will not think such things; let me rather convince myself that fate has conspired to make me happy.

(*Enter HENRY, R. He looks bewildered.*)

If I cannot love my husband, at least I can respect him; I will be proud of him, and if ever I meet—*him*, I will try—. Yes, I think I could meet him now as if he were a stranger.

HENRY. Ellen!

ELLEN. Henry! (*She rushes into his arms, and then retires to extreme L.*)

HENRY. What is the meaning of this?

ELLEN. (*Agitated.*) I beg your pardon, Mr. Aston, for my extraordinary conduct; but if your memory is not surprisingly defective, let it remind you of what took place about three years ago,

HENRY. Nothing can account to me for your manner. Perhaps you will explain why you never wrote to me during those three years.

ELLEN. I did not think the Lady Alicia would approve of such a correspondent.

HENRY. The Lady Alicia be hanged. How did you get hold of that cock-and-a-bull story? But come, Nell, you owe me an explanation. You, my promised wife, ran away from the only address I knew, and left not a trace behind.

ELLEN. I did not leave, I was dismissed.

HENRY. Dismissed! Did you get my letter?

ELLEN. The only letter I got was from your mother.

HENRY. Ah! that beautiful epistle. But didn't you get my letter?

ELLEN. I only got your mother's. I did not think you would write when, as I understood from that letter, you were busy in preparations for your marriage.

HENRY. That you of course believed?

ELLEN. Yes.

HENRY. What, my marriage?

ELLEN. Yes, with the Lady Alicia.

HENRY. The Lady Fiddlesticks. How could you believe me so false?

ELLEN. And—and are you not married?

HENRY. Married! Married! Come, did you think I was?

ELLEN. Yes.

HENRY. Then that's the secret. And did the goosey run away because people chose to tell lies?

ELLEN. I did not rely solely on newspapers; I gave up all thoughts of you on receipt of this letter. (*Handing letter to him, which she takes from work-basket.*)

HENRY. From my mother. (*Reading.*) 'My son wishes me to inform you that his marriage with the Lady Alicia Fulsomehigh, which has long been in contemplation, and is entirely consonant to the wishes of his family, will shortly be solemnized. Under these circumstances; Madam. I trust you will see the propriety—for your own sake—of forgetting whatever he may have said to you when in your company.' Oh! mother, how could you be so wickedly cruel?

ELLEN. I did not answer this letter, but I trust your mother had no reason to complain of my obedience.

HENRY. Ellen, do not let us misunderstand each other. This letter was written entirely without my knowledge. I have never been false to you once in word or deed. When I left you, I lost no time in asking my father's consent to our union, but I was laughed at. When I persisted, I was threatened. Father and mother, everybody, tried to force me into this match with Lady Alicia Fulsomehigh, but I never gave the slightest encouragement. I braved it out for a week, hoping against hope that something might influence my father to change his mind. I wrote to you, assuring you of my constancy, but you did not get the letter; then I wrote another, which I know you did not get, for it is in my hands now. Here it is, let it be my witness that I speak the truth. (*Handing letter.*)

ELLEN. It is dated three years ago.

HENRY. And was written and posted then.

ELLEN. (*Reading.*) 'Dearest Nell,—I cannot gain my father's consent, he is altogether against us; but I am determined to win. Will you, darling, trust yourself to me, poor and penniless as I offer myself? If you will, happiness is in store for us, and a willing heart and a strong arm will always keep the wolf from the door. Meet me at London Bridge Station, next Wednesday, at 12 o'clock, and we will commence our battle against the world. May God keep you, my own little wife that will be.—Henry Aston.' And did you intend this for me?

HENRY. That is the second letter I sent you. Of course I thought you received them both. I waited at the station for you, and you never came. Then I went to enquire for you where you had been employed, but you had gone, and not a trace was left for me to follow. You had disappeared as though you wanted to run away from me.

ELLEN. Oh! how terribly we have both been mistaken.

HENRY. But, Ellen, you still love me?

ELLEN. And shall while I live.

HENRY. (*Embracing her.*) My darling.

ELLEN. (*Disengaging herself.*) But how was this letter delayed? It is dated Tuesday, and I did not leave until the following Saturday.

HENRY. It reached me a week ago through the Returned Letter Office. It appears that in the Post Office it accidentally slipped inside the cover of a large trade circular, where it lay concealed and unnoticed. When this circular reached its destination, the gentleman to whom it was addressed threw it carelessly in a drawer, unopened, where it lay till about ten days ago, when chancing to see it, he tore it open, and discovered the letter. He immediately enclosed it, with a letter of explanation, in another envelope, and forwarded it; but, as you had then left that address, it was returned to me, and it was only a few days ago that I received it. I then learned for the first time that you had not wantonly disregarded my offer.

ELLEN. Oh, cruel, cruel letter, what misery you have brought!

HENRY. Nay, perhaps it was providential. If I had married you then, I might be fighting for bread—perhaps unsuccessfully—now. But a change has taken place: I can marry you now without fear of opposition. I am my own master—my father is dead. You can and must come now and reign in my heart and my home.

ELLEN. No, no, I cannot—I cannot. Oh, this is the very cruelty of fate. It is too late, too late!

HENRY. Too late! Good heavens, Ellen, am I dreaming, or are you mad?

ELLEN. Neither. We have made a dreadful mistake, but we must abide by it.

HENRY. A mistake! Was I mistaken three years ago when I thought you laid your head on this breast, and promised to be my wife? Was I mistaken when I thought I heard you say you loved me? Good heavens, did I not hear you say just now that you love me still?

ELLEN. You did, for I do—I do.

HENRY. Then what is the mistake? You will be my wife.

ELLEN. I cannot.

HENRY. How is this? You love me—. Oh, Ellen, it cannot be—. Kind heaven, grant it is not that! You have not, believing me false, married another?

Enter HAROLD, L.

ELLEN. No, no—but almost. I have promised to marry another.

HENRY. Thank heaven, then it is not too late.

ELLEN. Alas, it is—it is. If I break my promise, I break an honest man's heart. He loves me so dearly.

HENRY. He cannot love you as I do.

ELLEN. Nor do I love him as I do you; but he has been so kind, so good, so true a friend.

HENRY. And is there no thought for me, who spent three years in care and bitterness through love for you? What will my life be without you?

ELLEN. Do not forget I love you. Then think of my life. I must not think of it; I must not think of you; I must do my duty.

HENRY. Our duty is to do what is right in the sight of God, and God never inflicted misery.

ELLEN. But duty has before now been a trial.

HENRY. Which led to happiness. We have had our trials, God knows, and now should be the time of happiness. Oh, come to me, Ellen, have pity on me. He never—he could not love you as I do.

HAROLD. 'Tis false; I love her as truly and entirely as God has

placed it in the power of man to love. You may love her as well—you can never love her more than I do. Aye, 'tis true, and I can prove how deep that love is: let this be my witness in the sight of man. (*He joins ELLEN'S and HENRY'S hands together.*) May God bless you both! Do not speak to me, Ellen, I have heard all. True love is not selfish, and true love teaches me that for your happiness I can make the sacrifice of my own. (*He sinks into chair by table, covering his face with his hands; ELLEN and HENRY on either side of him.*)

CURTAIN.

DE WITT'S ACTING PLAYS.

Please notice that nearly all the Comedies, Farces and Comediettas in the following List of "DE WITT'S ACTING PLAYS" are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complex scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of text, accuracy and fullness of stage directions and scenery, or elegance of typography and clearness of printing.

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The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.		M.	F.
75. Adrienne, drama, 3 acts.....	7	3	222. Cool as a Cucumber, farce, 1 act....	3	2
231. All that Glitters is not Gold, comic drama, 2 acts.....	6	3	248. Cricket on the Hearth, drama, 3 acts	8	6
308. All on Account of a Bracelet, comedietta, 1 act.....	2	2	107. Cupboard Love, farce, 1 act.....	2	1
114. Anything for a Change, comedy, 1 act	3	3	152. Cupid's Eye-Glass, comedy, 1 act..	1	1
167. Apple Blossoms, comedy, 3 acts....	7	3	52. Cup of Tea, comedietta, 1 act.....	3	1
93. Area Belle, farce, 1 act.....	3	2	148. Cut Off with a Shilling, comedietta, 1 act.....	2	1
40. Atchi, comedietta, 1 act.....	3	2	113. Cynril's Success, comedy, 5 acts.....	10	4
89. Aunt Charlotte's Maid, farce, 1 act.	3	3	20. Daddy Gray, drama, 3 acts.....	8	4
258. Aunt Dinah's Pledge, temperance drama, 2 acts.....	6	3	286. Daisy Farm, drama, 4 acts.....	10	
237. Bachelor's Box (La Petite Hotel), comedietta, 1 act.....	4	1	4. Dandelion's Dodges, farce, 1 act..	4	2
166. Bardell vs. Pickwick, sketch, 1 act.	6	2	22. David Garrick, comedy, 3 acts.....	3	3
310. Barrack Room (The), comedietta, 2a.	6	2	275. Day After the Wedding, farce, 1 act	4	2
41. Beautiful Forever, farce, 1 act.....	2	2	96. Dearest Mamma, comedietta, 1 act..	4	3
141. Bells (The), drama, 3 acts.....	9	3	16. Dearer than Life, drama, 3 acts....	6	5
223. Betsey Baker, farce, 1 act.....	2	2	58. Deborah (Leah), drama, 3 acts.....	7	6
67. Birthplace of Podgers, farce, 1 act..	7	3	125. Deerfoot, farce, 1 act.....	5	1
36. Black Sheep, drama, 3 acts.....	7	5	71. Doing for the Best, drama, 2 acts..	5	3
279. Black-Eyed Susan, drama, 2 acts..	14	2	142. Dollars and Cents, comedy, 3 acts..	9	4
296. Black and White, drama, 3 acts....	6	3	204. Drawing Room Car(A), comedy, 1 act	2	1
160. Blow for Blow, drama, 4 acts.....	11	6	21. Dreams, drama, 5 acts.....	6	3
179. Breach of Promise, drama, 2 acts..	5	2	260. Drunkard's Warning, drama, 3 acts	6	3
25. Broken-Hearted Club, comedietta..	4	8	240. Drunkard's Doom (The), drama, 2a.	15	5
70. Bonnie Fish Wife, farce, 1 act.....	3	1	263. Drunkard (The), drama, 5 acts..	13	5
261. Bottle (The), drama, 2 acts.....	11	6	186. Duchess de la Valliere, play, 5 acts..	6	4
226. Box and Cox, Romance, 1 act.....	2	1	242. Dumb Belle (The), farce, 1 act....	4	2
24. Cabman No. 93, farce, 1 act.....	2	2	47. Easy Shaving, farce, 1 act.....	5	2
199. Captain of the Watch, comedietta, 1 act.....	6	2	283. E. C. B. Susan Jane, musical burlesque, 1 act.....	8	1
1. Caste, comedy, 3 acts.....	5	3	202. Eileen Oge, Irish drama, 4 acts....	11	3
175. Cast upon the World, drama, 5 acts.	11	5	315. Electric Love, farce, 1 act.....	1	1
55. Catharine Howard, historical play, 3 acts.....	12	5	297. English Gentleman (An), comedy-drama, 4 acts.....	7	4
62. Caught by the Cuff, farce, 1 act....	4	1	200. Estranged, operetta, 1 act.....	2	1
80. Charming Pair, farce, 1 act.....	4	3	135. Everybody's Friend, comedy, 3 acts	6	5
65. Checkmate, comedy, 2 acts.....	6	5	230. Family Jars, musical farce, 2 acts..	5	2
68. Chevalier de St. George, drama, 3a.	9	3	103. Faust and Marguerite, drama, 3 acts	9	7
219. Chimney Corner (The), domestic drama, 3 acts.....	5	2	9. Fearful Tragedy in the Seven Dials, interlude, 1 act.....	4	1
76. Chops of the Channel, farce, 1 act..	3	2	123. Female Detective, drama, 3 acts....	11	4
205. Circumstances alter Cases, comic operetta, 1 act.....	1	1	101. Fernande, drama, 3 acts.....	11	10
149. Clouds, comedy, 4 acts.....	8	7	99. Fifth Wheel, comedy, 3 acts.....	10	2
121. Comical Countess, farce, 1 act.....	3	1	262. Fifteen Years of a Drunkard's Life, melodrama, 3 acts.....	13	4
			145. First Love, comedy, 1 act.....	4	1
			102. Foiled, drama, 4 acts.....	9	3
			88. Founded on Facts, farce, 1 act.....	4	2


DE WITT'S ACTING PLAYS.—Continued.

		M. F.		M. F.
259. Fruits of the Wine Cup, drama, 3 acts	6	3	109. Locked in, comedietta, 1 act.	2
192. Game of Cards (A), comedietta, 1a.	3	1	85. Locked in with a Lady, sketch.	1
74. Garrick Fever, farce, 1 act.	7	4	87. Locked Out, comic scene.	1
53. Gertrude's Money Box, farce, 1 act.	4	2	143. Lodgers and Dodgers, farce, 1 act.	4
73. Golden Fetters (Fettered), drama, 3, 1l	4		212. London Assurance, comedy, 5 acts.	10
30. Goose with the Golden Eggs, farce, 1 act.	5	3	291. M. P., comedy, 4 acts.	7
131. Go to Putney, farce, 1 act.	4	3	210. Mabel's Manœuvre, interlude, 1 act	1
276. Good for Nothing, comic drama, 1a.	5	1	163. Marcoretta, drama, 3 acts.	10
306. Great Success (A), comedy, 3 acts.	8	5	154. Maria and Magdalena, play, 4 acts.	8
277. Grimshaw, Bagshaw and Bradshaw, farce, 1 act.	4	2	63. Marriage at any Price, farce, 1 act.	5
206. Heir Apparent (The), farce, 1 act.	5	1	249. Marriage a Lottery, comedy, 2 acts.	3
241. Handy Andy, drama, 2 acts.	10	3	208. Married Bachelors, comedietta, 1a.	3
28. Happy Pair, comedietta, 1 act.	1	1	39. Master Jones' Birthday, farce, 1 act	4
151. Hard Case (A), farce, 1 act.	2		7. Maud's Peril, drama, 4 acts.	5
8. Henry Dunbar, drama, 4 acts.	10	3	49. Midnight Watch, drama, 1 act.	8
180. Henry the Fifth, hist. play, 5 acts.	38	5	15. Milky White, drama, 2 acts.	4
303. Her Only Fault, comedietta, 1 act.	2	2	46. Miriam's Crime, drama, 3 acts.	5
19. He's a Lunatic, farce, 1 act.	3	2	51. Model of a Wife, farce, 1 act.	3
60. Hidden Hand, drama, 4 acts.	5	5	302. Model Pair (A), comedy, 1 act.	2
191. High C, comedietta, 1 act.	3	3	184. Money, comedy, 5 acts.	17
246. High Life Below Stairs, farce, 2 acts.	9	5	250. More Blunders than One, farce, 1a.	4
361. Hinko, romantic drama, 6 acts.	12	7	312. More Sinned against than Sinning, original Irish drama, 4 acts.	11
224. His Last Legs, farce, 2 acts.	5	3	234. Morning Call (A), comedietta, 1 act.	1
187. His Own Enemy, farce, 1 act.	5	1	108. Mr. Scroggins, farce, 1 act.	3
174. Home, comedy, 3 acts.	4	3	188. Mr. X., farce, 1 act.	3
211. Honesty is the Best Policy, play, 1.	2		169. My Uncle's Suit, farce, 1 act.	4
64. Household Fairy, sketch, 1 act.	1	1	216. My Neighbor's Wife, farce, 1 act.	3
190. Hunting the Slippers, farce, 1 act.	4	1	236. My Turn Next, farce, 1 act.	4
197. Hunchback (The), play, 5 acts.	13	2	193. My Walking Photograph, musical duality, 1 act.	1
225. Ici on Parle Français, farce, 1 act.	3	4	267. My Wife's Bonnet, farce, 1 act.	3
252. Idiot Witness, melodrama, 3 acts.	6	1	130. My Wife's Diary, farce, 1 act.	3
18. If I had a Thousand a Year, farce, 1 act.	4	3	92. My Wife's Out, farce, 1 act.	2
116. I'm not Meself at all, Irish stew, 1a.	3	2	218. Naval Engagements, farce, 2 acts.	4
29. In for a Holiday, farce, 1 act.	2	3	140. Never Reckon your Chickens, etc., farce, 1 act.	3
159. In the Wrong House, farce, 1 act.	4	2	115. New Men and Old Acres, comedy, 3	8
278. Irish Attorney (The), farce, 2 acts.	8	2	2. Nobody's Child, drama, 3 acts.	18
282. Irish Broom Maker, farce, 1 act.	9	3	57. Noemie, drama, 2 acts.	4
273. Irishman in London, farce, 1 act.	6	3	104. No Name, drama, 5 acts.	7
243. Irish Lion (The), farce, 1 act.	8	3	112. Not a bit Jealous, farce, 1 act.	3
271. Irish Post (The), drama, 1 act.	9	3	298. Not if I Know it, farce, 1 act.	4
244. Irish Tutor (The), farce, 1 act.	5	2	185. Not so bad as we Seem, play, 5 acts.	13
270. Irish Tiger (The), farce, 1 act.	5	1	84. Not Guilty, drama, 4 acts.	10
274. Irish Widow (The), farce, 2 acts.	7	1	117. Not such a Fool as he Looks, drama, 3 acts.	5
122. Isabella Orsini, drama, 4 acts.	11	4	171. Nothing like Paste, farce, 1 act.	3
177. I Shall Invite the Major, comedy, 1	4	1	14. No Thoroughfare, drama, 5 acts.	13
100. Jack Long, drama, 2 acts.	9	2	300. Notre Dame, drama, 3 acts.	11
299. Joan of Arc, hist. play, 5 acts.	26	6	269. Object of Interest (An), farce, 1 act.	4
139. Joy is Dangerous, comedy, 2 acts.	3	3	268. Obstinate Family (The), farce, 1 act.	3
17. Kind to a Fault, comedy, 2 acts.	6	4	173. Off the Stage, comedietta, 1 act.	3
293. Kiss in the Dark (A), farce, 1 act.	2	3	227. Omnibus (The), farce, 1 act.	5
309. Ladies' Battle (The), comedy, 3 acts	7	2	176. On Bread and Water, farce, 1 act.	1
86. Lady of Lyons, play, 5 acts.	12	5	254. One Too Many, farce, 1 act.	4
137. L'Article 47, drama, 3 acts.	11	5	33. One Too Many for Him, farce, 1 act	2
72. Lane Excuse, farce, 1 act.	4	2	3. £100,000, comedy, 3 acts.	8
144. Lancashire Lass, melodrama, 4 acts.	12	3	90. Only a Halfpenny, farce, 1 act.	2
34. Larkins' Love Letters, farce, 1 act.	3	2	170. Only Somebody, farce, 1 act.	4
189. Leap Year, musical duality, 1 act.	1	1	289. On the Jury, drama, 4 acts.	5
253. Lend Me Five Shillings, farce, 1 act	5	3	97. Orange Blossoms, comedietta, 1 act	3
111. Liar (The), comedy, 2 acts.	7	2	66. Orange Girl, drama, 4 acts.	18
119. Life Chase, drama, 5 acts.	14	5	209. Othello, tragedy, 5 acts.	16
239. Limerick Boy (The), farce, 1 act.	5	2	172. Ours, comedy, 3 acts.	6
48. Little Annie's Birthday, farce, 1 act.	2	4	94. Our Clerks, farce, 1 act.	7
32. Little Rebel, farce, 1 act.	4	3	45. Our Domestics, comedy-farce, 2 acts	6
164. Little Ruby, drama, 3 acts.	6	6	155. Our Heroes, military play, 5 acts.	24
295. Little Em'ly, drama, 4 acts.	8	8	178. Out at Sea, drama, 5 acts.	17
165. Living Statue (The), farce, 1 act.	3	2		
228. Loan of a Lover (The), vaudeville, 1.	4	1		

DE WITT'S ACTING PLAYS.—Continued.



	M.	F.		M.	F.
147. Overland Route, comedy, 3 acts.....	11	5	257. Ten Nights in a Bar Room, drama,		
305. Pair of Shoes (A), farce, 1 act.....	4	3	5 acts.....	8	2
285. Partners for Life, comedy, 3 acts.....	7	4	146. There's no Smoke without Fire,		
156. Peace at any Price, farce, 1 act.....	1	1	comedieta, 1 act.....	1	2
82. Peep o' Day, drama, 4 acts.....	12	4	83. Thrice Married, personation piece,		
127. Peggy Green, farce, 1 act.....	3	10	1 act.....	6	1
23. Petticoat Parliament, extravaganza,			245. Thumping Legacy (A), 1 act.....	7	1
1 act.....	15	24	251. Ticket of Leave Man, drama, 4 acts.	9	3
293. Philomel, romantic drama, 3 acts.....	6	4	42. Time and the Hour, drama, 3 acts.	7	3
62. Photographic Fix, farce, 1 act.....	3	2	27. Time and Tide, drama, 4 acts.....	7	5
61. Plot and Passion, drama, 3 acts.	7	2	133. Timothy to the Rescue, farce, 1 act	4	2
138. Poll and Partner Joe, burlesque, 1a..	10	3	153. 'Tis Better to Live than to Die,		
217. Poor Pillicoddy, farce, 1 act.....	2	3	farce, 1 act.....	2	1
110. Poppleton's Predicaments, farce, 1a.	3	6	134. Tompkins the Troubadour, farce, 1.	3	2
50. Porter's Knot, drama, 2 acts.....	8	2	272. Toodles (The), drama, 2 acts.....	10	2
59. Post Boy, drama, 2 acts.....	5	3	235. To Oblige Benson, comedietta, 1 act	3	2
95. Pretty Horse-Breaker, farce.....	3	10	238. Trying It On, farce, 1 act.....	3	3
280. Pretty Piece of Business (A), come-			29. Turning the Tables, farce, 1 act.	5	3
dy, 1 act.....	2	3	214. Turn Him Out, farce, 1 act.....	3	2
181. 182. Queen Mary, drama, 4 acts.....	37	9	168. Tweedie's Rights, comedy, 2 acts....	4	2
196. Queerest Courtship (The), comic			126. Twice Killed, farce, 1 act.....	6	3
operetta, 1 act.....	1	1	234. 'Twixt Axe and Crown, play, 5 acts.	24	13
155. Quiet Family, farce, 1 act.....	4	4	198. Twin Sisters, comic operetta, 1 act.	2	2
157. Quite at Home, comedietta, 1 act....	5	2	265. Two Bonnycastles, farce, 1 act.....	3	3
132. Race for a Dinner, farce, 1 act.....	10		220. Two Buzzards (The), farce, 1 act....	3	2
237. Regular Fix (A), farce, 1 act.....	6	4	56. Two Gay Deceivers, farce, 1 act.....	3	
183. Richelieu, play, 5 acts.....	12	2	228. Two Poits, farce, 1 act.....	4	4
38. Rightful Heir, drama, 5 acts.....	10	2	283. Two Roses (The), comedy, 3 acts....	7	4
77. Roll of the Drum, drama, 3 acts.....	8	4	292. Two Thorns (The), comedy, 4 acts....	9	4
316. Romeo on the Gridiron (A), mono-			294. Uncle Dick's Darling, drama, 3 acts	6	5
logue, for a lady.....	1		162. Uncle's Will, comedietta, 1 act.....	2	1
195. Rosemi Shell, burlesque, 4 scenes..	6	3	106. Up for the Cattle Show, farce, 1 act	6	2
247. Rough Diamond (The), farce, 1 act.	6	3	81. Vandyke Brown, farce, 1 act.....	3	3
194. Rum, drama, 3 acts.....	7	4	317. Veteran of 1812 (The), romantic mil-		
13. Ruy Blas, drama, 4 acts.....	12	4	itary drama, 5 acts.....	12	2
229. Sarah's Young Man, farce, 1 act....	3	3	124. Volunteer Review, farce, 1 act.....	6	6
158. School, comedy, 4 acts.....	6	6	91. Walpole, comedy in rhyme.....	7	2
201. School for Scandal, comedy, 5 acts..	13	4	118. Wanted, a Young Lady, farce, 1 act.	2	1
264. Scrap of Paper (A), comic drama, 3a.	6	6	231. Wanted, One Thousand Spirited		
79. Sheep in Wolf's Clothing, drama, 1a.	7	5	Young Milliners for the Gold Re-		
203. She Stoops to Conquer, comedy, 5a.	15	4	gions, farce, 1 act.....	3	7
37. Silent Protector, farce, 1 act,....	3	2	44. War to to the Knife, comedy, 3 acts	5	4
35. Silent Woman, farce, 1 act.....	2	1	311. What Tears can do, comedietta, 1a..	3	2
213. Single Married Man (A), comic ope-			105. Which of the Two? comedietta, 1a..	2	10
retta, 1 act.....	6	2	266. Who Killed Cock Robin? farce, 2a..	2	2
43. Sisterly Service, comedietta, 1 act....	7	2	98. Who is Who? farce.....	3	2
6. Six Months Ago, comedietta, 1 act....	2	1	12. Widow Hunt, comedy, 3 acts.....	4	4
221. Slasher and Crasher, farce, 1 act....	5	2	213. Widow (The), comedy, 3 acts.....	7	6
10. Snapping Turtles, duologue, 1 act....	1	1	5. William Tell with a Vengeance, bur-		
26. Society, comedy, 3 acts.....	16	5	lesque.....	8	2
207. Sold Again, comic operetta, 1 act....	3	1	{ Window Curtain, monologue.		1
304. Sparking, comedietta, 1 act.....	1	2	{ Circumstantial Evidence ".....		1
78. Special Performances, farce, 1 act....	7	3	136. Woman in Red, drama, 4 acts.....	6	8
215. Still Waters Run Deep, comedy, 3a.	9	2	161. Woman's Vows and Masons' Oaths,		
256. Sweethearts, dramatic contrast, 2a..	2	2	drama, 4 acts.....	10	4
232. Tail (Tale) of a Shark, musical mon-			11. Woodcock's Little Game, farce, 2a..	4	4
ologue, 1 scene.....	1		290. Wrong Man in the Right Place (A),		
31. Taming a Tiger, farce, 1 act.....	3		farce, 1 act.....	2	3
150. Tell-Tale Heart, comedietta, 1 act....	1	2	54. Young Collegian, farce, 1 act.....	3	1
120. Tempest in a Teapot, comedy, 1 act	2	1			

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	M.	F.		M.	F.
33. Jealous Husband, sketch	2	1	81. Rival Artists, sketch, 1 scene.....	4	
94. Julius the Snoozer, burlesque, 3 sc. 6	1		26. Rival Tenants, sketch.....	4	
103. Katrina's Little Game, Dutch act,			138. Rival Barbers' Shops (The). Ethio-		
1 scene	1	1	pian farce, 1 scene	6	1
1. Last of the Mohicans, sketch	3	1	15. Sam's Courtship, farce, 1 act.....	2	1
36. Laughing Gas, sketch, 1 scene.....	6	1	59. Sausage Makers, sketch, 2 scenes..	5	1
18. Live Injun, sketch, 4 scenes.....	4	1	21. Scampini, pantomime, 2 scenes....	3	3
60. Lost Will, sketch	4		80. Scenes on the Mississippi, sketch,		
37. Lucky Job, farce, 2 scenes	3	2	2 scenes.....	6	
90. Lunatic (The), farce, 1 scene	3		84. Serenade (The), sketch, 2 scenes....	7	
109. Making a Hit, farce, 2 scenes.....	4		38. Siamese Twins, sketch, 2 scenes....	5	
19. Malicious Trespass, sketch, 1 scene. 3			74. Sleep Walker, sketch, 2 scenes....	3	
149. Meriky, Ethiopian farce, 1 scene....	3	1	46. Slippery Day, sketch, 1 scene.....	6	1
151. Micky Free, Irish sketch, 1 scene..	5		69. Squire for a Day, sketch.....	5	1
96. Midnight Intruder, farce, 1 scene..	6	1	56. Stage-struck Couple, interlude, 1 sc. 2	1	
147. Milliner's Shop (The), Ethiopian			72. Stranger, burlesque, 1 scene.....	1	2
sketch, 1 scene.....	2	2	13. Streets of New York, sketch, 1 sc..	6	
129. Moko Marionettes, Ethiopian eccen-			16. Storming the Fort, sketch, 1 scene.	5	
tricity, 2 scenes	4	5	7. Stupid Servant, sketch, 1 scene....	2	
101. Molly Moriarty, Irish musical			121. Stocks Up! Stocks Down! Negro		
sketch, 1 scene	1	1	duologue, 1 scene.....	2	
117. Motor Bellows, comedy, 1 act.....	4		47. Take It, Don't Take It, sketch, 1 sc. 2		
44. Musical Servant, sketch, 1 scene....	3		54. Them Papers, sketch, 1 scene.....	3	
8. Mutton Trial, sketch, 2 scenes	4		100. Three Chiefs (The), sketch, 1 scene.	6	
119. My Wife's Visitors, comic drama, 1 sc. 6	1		102. Three A. M., sketch, 2 scenes....	3	1
49. Night in a Strange Hotel, sketch, 1 sc. 2			34. Three Strings to one Bow, sketch,		
132. Noble Savage, Ethi'n sketch, 1 sc..	4		1 scene	4	1
145. No Pay No Cure, Ethi'n sketch, 1 sc. 5			122. Ticket Taker, Ethi'n farce, 1 scene. 3		
22. Obeying Orders, sketch, 1 scene....	2	1	2. Tricks, sketch.....	5	2
27. 100th Night of Hamlet, sketch.....	7	1	104. Two Awfuls (The), sketch, 1 scene..	5	
125. Oh, Hush! operatic olio.....	4	1	5. Two Black Roses, sketch.....	4	1
30. One Night in a Bar Room, sketch..	7		28. Uncle Eph's Dream, sketch, 2 sc..	3	1
114. One Night in a Medical College,			134. Unlimited Cheek, sketch, 1 scene..	4	1
Ethiopian sketch, 1 scene	7	1	62. Vinegar Bitters, sketch, 1 scene....	6	1
76. One, Two, Three, sketch, 1 scene..	7		32. Wake up, William Henry, sketch... 3		
91. Painter's Apprentice, farce, 1 scene. 5			39. Wanted, a Nurse, sketch, 1 scene....	4	
87. Pete and the Peddler, Negro and			75. Weston, the Walkist, Dutch sketch,		
Irish sketch, 1 scene.....	2	1	1 scene.....	7	1
135. Pleasant Companions, Ethiopian			93. What shall I Take? sketch, 1 scene. 7	1	
sketch, 1 scene	5	1	29. Who Died First? sketch, 1 scene... 3	1	
92. Polar Bear (The), farce, 1 scene....	4	1	97. Who's the Actor? farce, 1 scene....	4	
9. Policy Players, sketch, 1 scene.....	7		137. Whose Baby is it? Ethiopian sketch,		
57. Pompey's Patients, interlude, 2 sc..	6		1 scene.....	2	1
65. Porter's Troubles, sketch, 1 scene..	6	1	143. Wonderful Telephone (The), Ethio-		
66. Port Wine vs. Jealousy, sketch.....	2	1	pian sketch, 1 scene.....	4	1
115. Private Boarding, comedy, 1 scene. 2	3		99. Wrong Woman in the Right Place,		
14. Recruiting Office, sketch, 1 act.....	5		sketch, 2 scenes	2	2
105. Rehearsal (The), Irish farce, 2 sc..	3	1	85. Young Scamp, sketch, 1 scene.....	3	
45. Remittance from Home, sketch, 1 sc. 6			116. Zacharias' Funeral, farce, 1 scene..	5	
55. Ringing a Purchase, sketch, 1 sc..	3				



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